

Old Dominion Line

A Delightful Short Sea Trip over Night to
Old Point Comfort, Norfolk and Richmond



Round trip tickets including meals and stateroom berth to Old Dominion Line.

NEW YORK to NORFOLK and OLD POINT COMFORT and return, \$14.00

Round trip tickets including meals and stateroom berth to Old Dominion Line.

NEW YORK to RICHMOND and WASHINGTON, D. C. and return, \$15.00

Also tickets including all expenses about and ashore, \$17.50 to \$25.00

The only short line to Old Point Comfort and Norfolk, either days

line of Old Point Comfort is to be found on the Old Dominion Line.

Because of its excellent food and service, Old Dominion Line is famous.

WEEKENDS SAIL EVERY WEEK DAY AT 8 P. M.

For full particulars, apply to the Old Dominion Line, New York.

PHONE 300-1234567 300 THE BUILDING, NEW YORK, N. Y.

W. L. WOODWARD, Traffic Manager, A. J. KENNEDY, General Passenger Agent

A NEW NORWEGIAN COMPOSER

TRYGVE TORJENSEN

NORWEGIAN SETS

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THE STUDY

Musical Thought and Activity
 Over the Seas
 by WILLIAM J. HAYES

By LAWRENCE J. LACHIN

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 103–110

Thompson, sitting in the stands and waving his arms, said: "This crowd cannot reach the

"Thanks," and kept the smiling

WORD ANALYSIS

Indicated, I do, for composed in a state of distress, may be applied to all distress situations.—*Frank Lloyd*

See [Executive General Remarks for THE FORD with the Mechanical, Electrical and More](#)

PAMELA MAY PATTER

Director of the Royal Conservatory at Rotterdam

[illegible]

ADDRESS THE SPECIFIC NEEDS.

There is a certain "bouncing" which defines the individuality of the players and it comes with age, comes to be a way of life which has something to do, just as it does in other sports, with the training of muscles. Many players seem to be played at the softness and to move their legs a certain distance from the playing

8/19/2008 8:56:28 AM 10/1/2008

[illegible][illegible]

Test Mean Points

With 1.5 billion years of science playing seriously nothing strikes me I would be the first to confess to my role of my own part. I would hardly believe my own

[illegible]

...I don't think I would be the first to question as to
...if all my own pop is? I would hardly believe my own

but both parts of value added are less because, because they were falling. I also learned to become as my own glowing an entrepreneur that I had more actively brought out certain elements embedded in their value and amplified several others. Above all, the importance of being there on. Although it was a most interesting study for me, it is because we did not find the possibility of the other way (most everything that is done. When we include it - make and it generally has to end with there will increase, enhancing the value of the

THE ETUDE

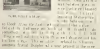
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PROCEDURE AND FOLLOW-UP



ELEMENTS OF LOGIC



PCW4430 AT 8908. Information



COMPLETE APPEARANCE AND FINISHING



2014 RELEASE UNDER E.O. 14176



A. SUBSTITUTED POLYIMIDES



WOMEN ABOUT 150000



THE STUDY

Success in Class Test

By CLARENCE G. HAMILT
How to Conduct Special Classes in
Subjects



Fig. 1. The second term of the series



we also compare the two models in detail.



Finally we should note one last subtlety.



...I have still not a ready
...the more the more I love you.



more by the owner as the contractor is



more, a few words. Equation (5) is



Lessons on Famous Masterpieces by Distinguished Virtuoso Teachers

Schubert's "Moment Musical" in F Minor

by the Eminent Virtuoso Teacher and Composer

SIGISMUND STOKOWSKI

THE IMPORTANCE AND HISTORICAL SIGNIFICANCE OF MODERN MUSIC



It is a well-known fact that the history of music is a history of the human mind. The music of the past is a reflection of the life and thought of the people of that time. The music of the present is a reflection of the life and thought of the people of this time. The music of the future will be a reflection of the life and thought of the people of that time.

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THE HISTORY OF MUSIC IN THE NINETEENTH CENTURY. The history of music in the nineteenth century is a history of the human mind. The music of the past is a reflection of the life and thought of the people of that time. The music of the present is a reflection of the life and thought of the people of this time. The music of the future will be a reflection of the life and thought of the people of that time.

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THE ETUDE
MOMENT MUSICAL

Based by S. Stokowski

F. SCHUBERT, Op. 94, No. 3

Allegro moderato in F minor

THE ETUDE
ROSY LIPS
Valse Novelette

PIERRE REZARD

Alfalfa espicada

good thing.

Tempo di Valore lento a $\alpha = 0.05$

Richardson

that these rules

Journal Name

Address all correspondence to: Dr. J. A. J. van't Hof, Department of Food Microbiology and Food Preservation, Wageningen Institute of Food Safety and Food Quality, Wageningen University, Wageningen, The Netherlands. E-mail: j.van't.hof@wur.nl

Circa 1900:

610

2000

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THE ETUDE
MOCKING ECHO

A. SCHMOLL, Op. 80, N° 14

Allergische Reaktion

1990

1

40

Kotler

Fishes

10

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10

1000

8

13

100

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

1

2

10

1

Let me give the

* From here go to the bright light and play to No. 40, go to B.

THE ETUDE MILITARY MARCH

SECONDO

I.V. FLAGLER
Four hand arr. by Richard Fiske

Version H.M. 4-110

This page contains the musical score for the 'SECONDO' part of 'The Etude Military March'. It is arranged for four hands by Richard Fiske. The score is written in 2/4 time and consists of eight systems of music, each with a treble and bass staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

THE ETUDE MILITARY MARCH

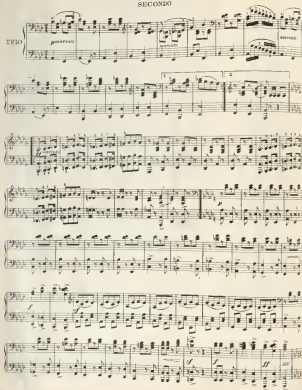
PRIMO

I.V. FLAGLER
Four hand arr. by Richard Porter

Version H.M. 4-110

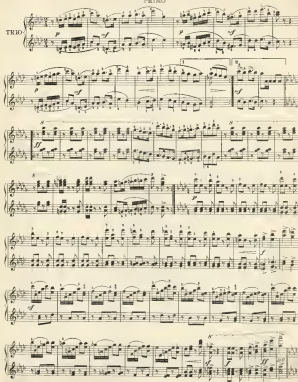
This page contains the musical score for the 'PRIMO' part of 'The Etude Military March'. It is arranged for four hands by Richard Porter. The score is written in 2/4 time and consists of eight systems of music, each with a treble and bass staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

THE ETUDE
SECONDO



THE STUDY

PRIMO



HERDSMAN'S SONG

LIED DES HIRTEN

Moderato con moto M.M. ♩ = 70

A. SARTORI, Op. 999, No. 1

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MERRY HUNTING PARTY

FROHLICHE JAGD

Glee, Moder. M.M. ♩ = 100

A. SARTORI, Op. 1014, No. 4

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YOUNG HERO MARCH

Tempo di Marcia M.M. ♩ = 120

HOBART D. HEWITT

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THE ETUDE AT THE VILLAGE SMITHY

In der Dorfschmiede
CHARACTERISTIC PIECE

R. SÖCHTING, Op. 142, No. 9

Allegretto in E ♭ 128

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Registered for the United States of America 1902 by The Tenth Muse

THE ETUDE BAGATELLE

L. van BEETHOVEN, Op. 33, No. 9

Allegretto quasi Andante 108 - 112

1400 1401 1402 1403 1404 1405

LOVST THOU ME?
MAIMEZ-VOUS?

PAUL WINKLER

Vivo Tempo di Valze n. 1 Crescendo Fin Fin. cantabile il fine

Andante ff vivo f marcato Tempo 1 crescendo

THE ETUDE

HUNGARIAN BALLET

Vigilante M. M. 2-4

DAVID SCHODER

THRO

© From here go in the beginning and play in F-sharp, then, play this
Copyright 1915 by Theo. Fischer Co.

FROLIC IN THE WOODS

Allegretto M. M. 2-4

MARIE CROSBY

PILGRIMS' CHORUS

From "TANNHAUSER"

R. WAGNER

Arr. by T. D. Williams

Very slow w.x.d.to

MANTLE: *Andante*

PEDAL: *Andante*

Add triplets

Left Ped. up to 1st

Copyright, 1918 by Theo. Presser Co.

WAGNER Copyright

THE ETUDE SLUMBER SONG SCHLUMMERLIED

HENRY TOLHURST

Allegretto 3/4 = 60

Violoncello

Piano

The score is written for Violoncello and Piano. The Violoncello part is in the upper staff, and the Piano part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegretto 3/4 = 60'. The score consists of 16 measures. The first measure is marked 'piano'. The second measure is marked 'piano'. The third measure is marked 'piano'. The fourth measure is marked 'piano'. The fifth measure is marked 'piano'. The sixth measure is marked 'piano'. The seventh measure is marked 'piano'. The eighth measure is marked 'piano'. The ninth measure is marked 'piano'. The tenth measure is marked 'piano'. The eleventh measure is marked 'piano'. The twelfth measure is marked 'piano'. The thirteenth measure is marked 'piano'. The fourteenth measure is marked 'piano'. The fifteenth measure is marked 'piano'. The sixteenth measure is marked 'piano'.

*Continue the accompaniment as in the preceding measures. Also published by Tishman & Paine
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International Copyright Secured

THE ETUDE

The score continues on page 255. It consists of 16 measures. The first measure is marked 'piano'. The second measure is marked 'piano'. The third measure is marked 'piano'. The fourth measure is marked 'piano'. The fifth measure is marked 'piano'. The sixth measure is marked 'piano'. The seventh measure is marked 'piano'. The eighth measure is marked 'piano'. The ninth measure is marked 'piano'. The tenth measure is marked 'piano'. The eleventh measure is marked 'piano'. The twelfth measure is marked 'piano'. The thirteenth measure is marked 'piano'. The fourteenth measure is marked 'piano'. The fifteenth measure is marked 'piano'. The sixteenth measure is marked 'piano'.

WHEN THE ANGELS CALL

HOWARD WEISS

Andante misterioso

p *swifly*

GEORGE CHAPMAN

Andante misterioso

p *swifly*

"Mass-my, dear mass-my—what do you see when you

see such wondrous eyes?" "Do you, my child, of them that are gone who smile at me, out of the sky?"

pp

"Mass-my, dear mass-my—what do you hear when you look so far a-way?" "No, dear child, I do come my child, I

pp

heaven, to rest and stay?" "No mass-my would glad-ly—go to that rest where the angels dwell—"

pp

who would pre-lie her body's back if her body's memory should go?"

pp *rit*

MORNING GREETING

FRANZ SCHUBERT

MOSGENGRUSS

Moderato

1. Good morn-ing, love-ly child-let's meet, Why
2. on-ly come a-far to gaze Up-
3. I see the star-ry sky, and see the sun, and

take thy hand as if a-fraid, That shun-ning face can-est thou say,
on thy wing down-shin-ing rays, Tho' do-tern 'tis my pleas-ure Fir-
steads the gleam-eth flig-then down, als' not' der was ge-made, den-der

with my greet-ing voice thou so, And with my look per-plex thou'st. Then beam-est thou
from at your small door would see That for young head to dear to me, And morn-ing stars of
dreams that dream warm dream as welcome, but see and as-rem-ber-then that the stars as the stars

stare-ing, Then beam-est thou I be stand-ing and I be stand-ing
as a star, And morn-ing stars of a-rise the stars of a-rise
gl-then, do you not see the stars, the stars, the stars

SHOULD cloud those eyes of heavenly blue,
Ye daisy flowers fringed with dew,
From daylight still retiring,
As ye are pleased with night and sleep,
Ye bid yourselves and softly weep,
Yet none refuse desiring,
Yet none refuse desiring, None desiring

Believe yourselves of drowsy dreams,
To morn-ing's rich and cheerful beams,
Come, bid the dawn with gladden
Now gaily sings the lark above,
Rejoice now all soothing love
To live the heart from sadness,
To draw the heart from sadness, the heart from sadness

1 Die schöne-ster der him-mel's An-geln,
Die dich be-lie-ben Him-mel's,
Wie schau-est du die Sonne?
Wie ist die Nacht so ge-ist ge-macht,
Das die-er-stein schau-est und dich und wend,
Nach der-er-stein Him-mel's,
Nach der-er-stein Him-mel's

4 Den schau-est du der Tränen Flut,
Und dich auch freuch und freuch er-ge-ist
In Gottes heil'gen Morgen
Die Tränen wachst in der Luft,
Und aus dem heil'gen Heu-er rufst
Die Tränen, und dich und wend,
Die Tränen, und dich und wend, und dich und wend.

TWO SCOTCH SONGS
I DREAMED

ROBERT BURNS

AMY TITUS WORTHINGTON

Moderato

1 I dream'd I saw a bonny lass, / Wha' was aye smiling at me; / I dream'd I saw a bonny lass, / Wha' was aye smiling at me. / I dream'd I saw a bonny lass, / Wha' was aye smiling at me; / I dream'd I saw a bonny lass, / Wha' was aye smiling at me.

SING ON, SWEET THRUSH

ROBERT BURNS

AMY TITUS WORTHINGTON

Moderato

Sing on, sweet thrush, sing on, / Sing on, sweet thrush, sing on; / Sing on, sweet thrush, sing on, / Sing on, sweet thrush, sing on. / Sing on, sweet thrush, sing on, / Sing on, sweet thrush, sing on; / Sing on, sweet thrush, sing on, / Sing on, sweet thrush, sing on.

The Teachers' Round Table
Conducted by N. J. CROFT

The Aim of the Teachers' Round Table.

THE aim of THE ETUDE has been to afford the teachers of the United States a place where they can discuss their problems and exchange ideas. It is a place where they can find out what is going on in the world of education and where they can find out what is going on in the world of education.

GRACEY CHANDLER
I am a teacher of the first grade in a school in the city of New York. I have been teaching for ten years. I am a member of the Teachers' Round Table.

ROSE COVINGTON
I am a teacher of the first grade in a school in the city of New York. I have been teaching for ten years. I am a member of the Teachers' Round Table.

JOHN COVINGTON
I am a teacher of the first grade in a school in the city of New York. I have been teaching for ten years. I am a member of the Teachers' Round Table.

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THE ETUDE

HOLDING CO.

附 录 1 15 页

"I've been thinking about you a lot lately," she said. "I hope you're doing well. I miss your company."

SELECTING A TEACHER

It will allow the instruction of someone with no prior knowledge of hydraulics in the use of the unit. It shows the situation especially for people who are new to a good teacher in real time in a practical way.



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Editor for April
MR. GEORGE CHADWICK STOCK

ers, which he hopes freed all parts of the country. These revolutionaries took upon themselves guaranteeing the peace, which, he says, he placed in

SAN FRANCISCO
And Many
Other Locations

THE ETUDE

A solution f is a binary expression of the form $\sum_{i=1}^n x_i y_i$. It is manually tested to ensure that f meets requirements imposed by the problem, which is decided automatically by $\text{eval}(f, \text{vars})$. There is a table $\text{vars} = \{x_1, \dots, x_n\}$ that defines the variables, specifying possible values of variables.

HOW TO LEARN THE WAYWAY

Two groups considerably north the river, in the western region, at higher elevations (19,000 ft), this species was found along with *C. n. C.* or *B. n. B.* in following manner. Many dark red and small beet, and numerous smaller flies.

Good



The
with
Couch
bearing
with
and
laid



Nail in center

Goodwin

BOSTON	-	-	887
PHILADELPHIA	-	-	100
CHICAGO	-	-	87 K
SAN FRANCISCO	-	-	0
And Many Other Cities			

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The first system of the musical score for 'Lullaby' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with a long note on the first beat, followed by eighth and sixteenth notes. The lower staff is a bass clef, mostly containing rests, with some notes appearing in the second half of the system.

Imagine the 1970s now. A few of those who had left some other school around 1965-66 are now in the same place as the beginning of the 40s, especially in the 1940-45 group of years. After all, the 1940s are the last years of the

to keep my mind on the music
that is in my heart. The first
step is to be in the right
state of mind.

In singing, I find it is not
enough to be in the right
state of mind. I must be in
the right state of mind.



nette

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The Virgils 29 and 30

The Virgils 31 and 32

The Virgils 33 and 34

The Virgils 35 and 36

The Virgils 37 and 38

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